

# Upton by Chester High School

## KS5 Graphics

### Learner Handbook



## Exam Board—AQA

Name: \_\_\_\_\_

Candidate number: \_\_\_\_\_

Target grade: \_\_\_\_\_

Predicted Grade: \_\_\_\_\_

*Photography—to write or draw with light*

## Health and safety

- Follow the school's behaviour expectations at all times.
- Listen to and follow the instructions in lessons.
- Follow instructions carefully regarding safe use of equipment and materials.
- Make sure you store bags and coats where directed.
- Use an apron when asked/necessary.
- When using materials and equipment in study time, make sure a member of staff is aware you are in the department.
- If using knives, scissors or other sharp instruments, as well as sewing machines, batik kettles and hot glue guns ensure you are directly supervised by a member of art staff.

## Google sites/Sketchbook/Portfolio

Your Google Websites at KS5 are your **coursework and supporting evidence**. They are visual record of your journey through each unit. They are a record of your development and refinement and show how you have satisfied the 4 Assessment Objectives. They also have a record of your progress conversations with your teacher. Your sketchbook and portfolio are a record of your physical evidence. Whilst this is photographed and presented on your site, you must also hand in all physical evidence to support your NEA.

- Always try your hardest.
- Have pride in your presentation—consider composition and content with care.
- Always do homework to your best ability—it supports and extends your learning.
- Take Photoshoots on time, where relevant, and make sure they are uploaded to Google Photos.
- Remember to bring your camera or phone to your lessons.
- Use your storage wisely, at the end of a project, transfer your supporting evidence, (photos, edits, workflow, artist links) to Google Drive.
- Always save work in progress as a Psd. file.
- Always save finished edits as Jpegs
- Do not delete anything!
- Look after your websites, (do not let others have your password)—along with your final pieces, they are your NEA coursework.
- Always act on the tracker/progress conversations to improve/complete coursework.
- Always publish at the end of every lesson.
- Save all practical tasks and present in sketchbook/portfolio. Photograph and present on site.

**A01**  
EXPLORE  
ANNOTATE  
**THEME IMAGES**  
BEGIN TO LINK A  
TO YOUR CHOSEN ARTISTS WORK  
**ARTISTS**  
WRITTEN ANALYSIS  
LINK ARTISTS WORK TO  
IDEAS AND ARTWORK  
**RESEARCH**

**A02**  
LINKING TECHNIQUES  
TO ARTISTS  
AND THEMES  
EXPERIMENT  
WITH A  
**RANGE**  
TEXTILES  
OF MEDIA  
WATER COLOUR  
CLAY  
MIXED MEDIA  
PHOTOGRAPHS  
OIL PASTEL  
PEN AND INK

**A04**  
MEANINGFUL  
PIECE OF WORK  
SHOW UNDERSTANDING  
**LINKS**  
RESPONSE  
LINK BETWEEN  
VISUALS AND ARTISTS  
PRESENTATION  
**RELEVANT**

**A03**  
IDEAS LINKING TO  
OBSERVATIONAL  
ARTISTS WORK  
**DRAWINGS**  
ALL ARTWORK  
LINKING TOGETHER  
PLANS, DESIGNS  
IN A RANGE OF  
EXPLANATIONS  
DIFFERENT MEDIA  
ANNOTATION

# A Level Coursework Framework

Year Group	Processes and Techniques which may be covered.	Starting Points	Homework and Study time
<b>12</b> <b>NEA 1</b> <b>Portfolio</b>	<ul style="list-style-type: none"> <li>• Drawing—Pencil, biro, fine liner, posca pen.</li> <li>• Photographing—Phone camera, DSLR.</li> <li>• Collecting—images, objects, packaging, posters, leaflets.</li> <li>• Painting—Water colour, acrylic, Gouache.</li> <li>• Printing—Mono, press, collagraph, etching, geli plate, screen, stencil.</li> <li>• Learning how to use Photoshop.</li> <li>• Learning how to use other digital manipulation software such as Photopea.com and Snapseed.</li> </ul>	<p><b>Portfolio</b></p> <p>A range of skills, techniques and materials are covered to develop and refine skills learned at GCSE.</p> <p><b>Potential briefs:</b></p> <ul style="list-style-type: none"> <li>• Olympics branding</li> <li>• Food packaging</li> <li>• Computer game branding.</li> <li>• Architecture</li> </ul>	<p><b>4 hours homework and up to 9 hours independent study per fortnight.</b></p> <p><b>Homework may include:</b></p> <ul style="list-style-type: none"> <li>• <b>Designer research</b></li> <li>• <b>Experimenting</b> with different media.</li> <li>• Watching tutorials</li> <li>• Learning new techniques</li> <li>• <b>Photoshoots</b></li> <li>• <b>Collecting</b> existing products</li> </ul>
<b>12</b> <b>Mock</b>	<ul style="list-style-type: none"> <li>• Use developing skills and techniques independently to develop a unit of work from a starting point to a final outcome.</li> <li>• You must cover all 4 AOs.</li> <li>• You should make links with the work of other artists/designers.</li> <li>• Work must show refinement and development of ideas.</li> <li>• You should record your ideas in different ways.</li> <li>• You should make a final outcome which clearly links to the development of your preparation work.</li> </ul>	<p><b>Mock exam</b></p> <p><b>Fully independent.</b></p> <p>Learners develop a unit of work based on a brief, media, technique or interest from the Portfolio section.</p> <p>The final piece will be completed in a 5 hour exam in April of year 12.</p>	<p><b>Independent study may include:</b></p> <ul style="list-style-type: none"> <li>• <b>Designer research</b></li> <li>• <b>Experimenting</b></li> <li>• <b>New techniques</b></li> <li>• <b>Photoshoots</b></li> <li>• <b>Organising</b> or annotating websites</li> <li>• <b>Watching tutorials.</b></li> <li>• <b>Collecting</b> existing products</li> <li>• <b>Completing</b> extra supporting work.</li> </ul>
<b>Portfolio + Mock</b>		<b>=</b>	<b>Year 12 pass/fail</b> <b>Year 12 grade = UCAS prediction</b>

<p><b>12/13 NEA 1 Personal investigation</b></p>	<p><b>Component 1 - Personal Investigation (60%)</b>  <b>You must show evidence of:</b></p> <ul style="list-style-type: none"> <li>• your work relating to your personal investigation theme.</li> <li>• research and investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work.</li> <li>• developing and refining your ideas beyond the initial response.</li> <li>• practical responses to the work of other artists, designers, craftspeople and photographers must show development in a personal way.</li> </ul> <p>The 1000–3000-word written essay will cover all 4 assessment objectives and be a reflective commentary on the practical response. This must be written as continuous prose and include a bibliography.</p>	<p>Complete a Personal investigation of an idea, issue, concept or theme of your own choice, which as well as the practical journey, also includes a 1000–3000-word contextual response. This must cover all AOs.</p> <p><b>Hand in date for practical work + essay is 31st January of year 13.</b></p>	<p><b>4 hours homework and up to 9 hours independent study per fortnight.</b>  <b>Homework may include:</b></p> <ul style="list-style-type: none"> <li>• <b>Designer research</b></li> <li>• <b>Experimenting</b> with different media.</li> <li>• Watching tutorials</li> <li>• Learning new techniques</li> <li>• <b>Photoshoots</b></li> <li>• <b>Collecting</b> existing products</li> </ul> <p><b>Independent study may include:</b></p> <ul style="list-style-type: none"> <li>• <b>Designer research</b></li> <li>• <b>Experimenting</b></li> <li>• <b>New techniques</b></li> <li>• <b>Photoshoots</b></li> <li>• <b>Organising</b> or annotating websites</li> <li>• <b>Watching tutorials.</b></li> <li>• <b>Collecting</b> existing products</li> <li>• <b>Completing</b> extra supporting work.</li> </ul>
<p><b>Personal Investigation</b></p>		<p><b>=</b></p>	<p><b>60% of overall mark</b></p>
<p>Year 13</p>	<p><b>Component 2 – Externally set assignment.</b>  <b>Preparatory period</b> – from 1 February Learners consider the starting points and select one.  Preparatory work should be presented using Google Sites.  <b>Preparatory work must stop</b> at the beginning of the supervised time and all preparatory work published at this point.  <b>Supervised time</b> – following the preparatory period, you must complete 15 hours of unaided, supervised time. In the 15 hours you must produce a finished outcome or a series of related finished outcomes, informed by your preparatory work.  <b>All work MUST be handed in at the end of the supervised time.</b></p>	<p>The <b>AQA</b> issued <b>Externally Set Assignment</b> will consist of a paper with a choice of eight questions to be used as starting points. You are required to select one. You will be provided with the starting points on 1 February, or as soon as possible after that date.  <b>The supervised time sessions will take place in May of year 13.</b></p>	<p><b>4 hours homework and up to 9 hours independent study per fortnight.</b>  <b>Homework may include:</b></p> <ul style="list-style-type: none"> <li>• <b>Designer research</b></li> <li>• <b>Experimenting</b> with different media.</li> <li>• Watching tutorials</li> <li>• Learning new techniques</li> <li>• <b>Photoshoots</b></li> <li>• <b>Collecting</b> existing products</li> </ul> <p><b>Independent study may include:</b></p> <ul style="list-style-type: none"> <li>• <b>Designer research</b></li> <li>• <b>Experimenting</b></li> <li>• <b>New techniques</b></li> <li>• <b>Photoshoots</b></li> <li>• <b>Organising</b> or annotating websites</li> <li>• <b>Watching tutorials.</b></li> <li>• <b>Collecting</b> existing products</li> <li>• <b>Completing</b> extra supporting work.</li> </ul>
<p><b>Externally set assignment</b></p>		<p><b>=</b></p>	<p><b>40% of overall mark</b></p>

## **Presentation of work**

### **Coursework/NEA 1**

Work will be on Google Sites. You will create a separate website for the portfolio/mock and the personal investigation. The Website is the responsibility of the learner throughout the 2 years and will be a record of their NEA. Passwords should, therefore, be kept secure. You should present practical work in a sketchbook and/or portfolio. An A5 ring bound sketchbook, available from the school shop, must be used to present a record of trips and visits.

### **Externally set assignment/NEA 2**

A separate Website must be used for the externally set assignment.

## **Assessment Objectives**

**AO1:** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

**AO2:** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

**AO3:** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

**AO4:** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

A Level Coursework Framework to be used alongside the AQA syllabus for Art and Design.

### **Personal investigation: NEA1**

**= 60% Overall grade**

### **Externally set assignment: NEA2**

(12 Week prep work on AQA starting point + 15 hour exam)

**= 40% Overall grade**

**Trips may include:**

Liverpool galleries  
Yorkshire Sculpture Park  
Barbera Hepworth Gallery  
Manchester degree show and galleries  
Manchester Creative Careers Showcase

**Workshops may include:**

Mark making workshop  
Collage workshop  
How to screen print  
Geli printing  
Lino printing

**Other opportunities can include:**

Running/helping with key stage 3 art/photo club  
Taking part in community workshops  
Working with local primary schools  
Competitions  
Helping at open evenings

*(These opportunities, whilst supporting your learning also provide valuable content in your personal statement for your UCAS application.)*

# Graphic Design

Graphic design as applied art was initially linked to the boom of the rise of printing in Europe in the **15th century** and the growth of consumer culture in the Industrial Revolution. From there it emerged as a distinct profession in the West, closely associated with advertising in the 19th century.

In 1849, Henry Cole became one of the major forces in design education in Great Britain, informing the government of the importance of design in his *Journal of Design and Manufactures*. He organized the Great Exhibition as a celebration of modern industrial technology and Victorian design.

From 1891 to 1896, William Morris' Kelmscott Press was a leader in graphic design associated with the Arts and Crafts movement, creating hand-made books in medieval and Renaissance era style, in addition to wallpaper and textile



**1837**  
**onwards**

# THE HISTORY OF GRAPHIC DESIGN FROM 1830 - PRESENT



**VICTORIAN 1837 - 1901**

- decorative outer borders
- elaborate typography
- symmetry
- highly ornate and 'busy' imagery
- very few straight lines or edges



**ART NOUVEAU 1890 - 1920**

- intricate hand drawn style
- linear based designs
- use of natural forms
- features female form



**ART DECO 1920 - 1940**

- bold geometric shapes
- use of motion lines
- use of sunbursts
- high contrast in colours
- flat (in terms of depth)



**KITSCH 1950'S**

- contrasting imagery & fonts
- bold, vibrant colours
- aerodynamic shapes
- people in dramatic poses



**EARLY MODERN 1910 - 1935**

- geometrically based
- minimalistic approach
- more photos
- less illustrations



**PSYCHEDELIC 1960'S**

- influenced by hallucinatory drugs
- featuring abstract swirls of intense color
- curvilinear calligraphy
- intense optical colour vibration



**POST MODERN 1970'S - 1980'S**

- collage like illustrations
- overlapping elements
- impulsive and playful
- tilted axis



**FLAT 2010 - PRESENT**

- minimalist
- no depth
- straight lines
- clever use of negative space



**ARTS & CRAFTS 1880 - 1910**

- reused traditional/older style features
- simple forms
- illustrated typography
- lots of textures



**FUTURISM 1900 - 1930'S**

- eclectic style
- featuring or using new technology
- offset text
- some cubist influences
- no traditional features



**HEROIC REALISM 1910 - 1940'S**

- realistic imagery
- usually featuring one person
- promoting an ideal
- strong message in the text
- clear, bold font



**LATE MODERN 1945 - 1960**

- distorted geometric shapes
- informal structural layout
- plain & simple
- non decorative type



**SWISS 1940 - 1980'S**

- use of negative space
- very 'clean' and simple
- sans serif fonts favoured
- asymmetrical layouts









**GRUNGE 2000 - 2015**

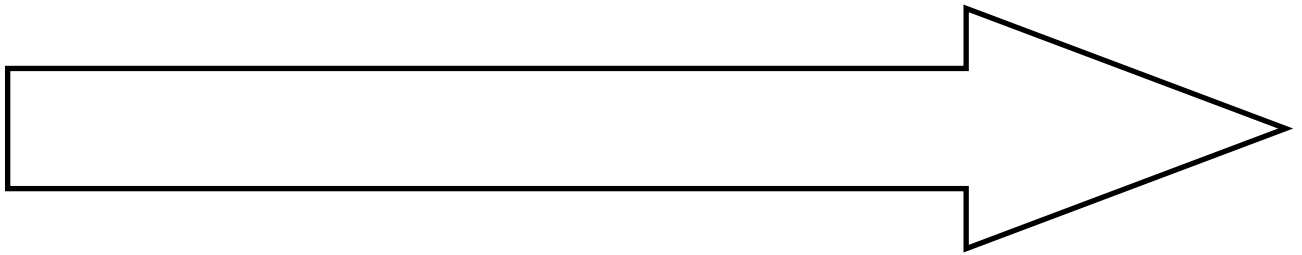
- dirty textures and background images
- irregular lines and frames
- coffee rings, spilled out liquids & stains
- torn paper and dirty edges
- hand-written elements







# History of Art Timeline

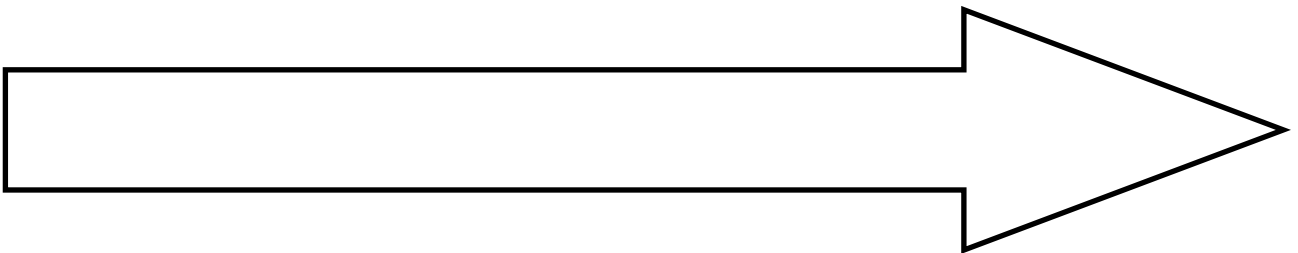
BCE—Before Common Era






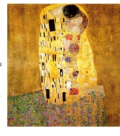
CE—Common Era

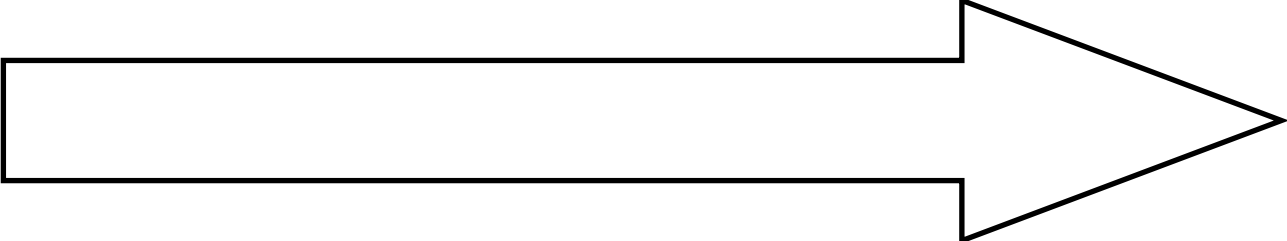
<p><b>Pre-Historic Cave Paintings</b></p>  <p>30,000 BCE</p>	<p><b>Ancient Egyptian</b></p>  <p>3100- 30 BCE</p>	<p><b>Greek Sculpture</b></p>  <p>650-27 BCE</p>	<p><b>Ancient Roman</b></p>  <p>500 BCE- 474 CE</p>	<p><b>Byzantine Period</b></p>  <p>474- 1453 CE</p>	<p><b>Romanesque</b></p> <p>The Romanesque period in Europe's history started around the mid-10<sup>th</sup> century CE until the 12<sup>th</sup> century CE. As an art movement, it occurred throughout Europe and had different regional styles. It was primarily a large-scale architectural style that emulated the Classical Roman styles from the Antiquity and Byzantine periods. Also known as the Medieval period.</p>  <p>1000- 1150 CE</p>
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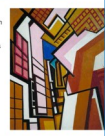

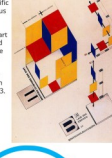




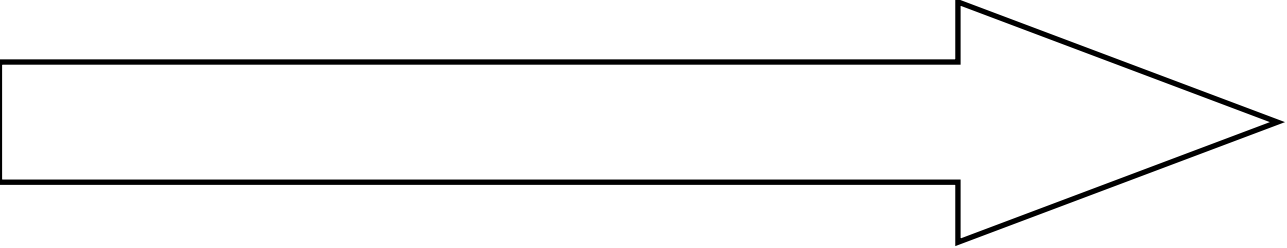
<p><b>Gothic Art</b></p> <p>Gothic art was a style of medieval art that developed in northern France at the end of the 12<sup>th</sup> century AD, led by the movement of Gothic architecture. It spread to all of western Europe, and much of southern, southern and central Europe, never quite reaching more physical styles in Italy.</p>  <p>1140- 1600</p>	<p><b>Renaissance</b></p> <p>Renaissance is a French word meaning "rebirth". It refers to a period in European civilization that was marked by a revival of classical learning and wisdom.</p>  <p>1495- 1527</p>	<p><b>Baroque</b></p> <p>The term Baroque derived from the Portuguese "barroco" meaning "irregular pearl or stone". Baroque emphasizes dramatic, exaggerated motion and clear, easily interpreted detail due to its exuberant ornamentation. Baroque art has been defined as being bizarre, or even.</p>  <p>1600- 1725</p>	<p><b>Rococo</b></p> <p>Rococo, style in interior design, the decorative arts, painting, architecture, and sculpture that originated in Paris in the early 18<sup>th</sup> century.</p>  <p>1700- 1800</p>	<p><b>Romanticism</b></p> <p>The growing nationalism throughout Europe. The American Revolution was closely tied to Romanticism. You can see this nationalism in the emphasis on traditions, and folklore in Romantic literature and art. Many Romantic paintings are steeped in a call to spiritual values, which would continue existing in a new age of liberalism and freedom.</p>  <p>1800- 1850</p>	<p><b>Graphic Design</b></p> <p>Graphic design as applied art was developed in the 19<sup>th</sup> century and the growth of consumer culture in the industrial revolution. There was a emergence as a distinct profession in the 19<sup>th</sup> century associated with advertising in the 18<sup>th</sup> century.</p> <p>In 1851, Henry Cole became one of the major forces in design education in Great Britain, reforming the government of the Department of Arts and Manufactures. He organized the Great Exhibition as a celebration of modern industrial technology and Victorian design.</p> <p>From 1851 to 1860, William Morris, John Ruskin, and others in the Arts and Crafts movement, creating hand-made books and decorative objects. Renaissance art style, in addition to sculpture and book design. Morris' work, along with the rest of the Pre-Raphaelite movement, heavily influenced the 20<sup>th</sup> century.</p>  <p>1837 onwards</p>
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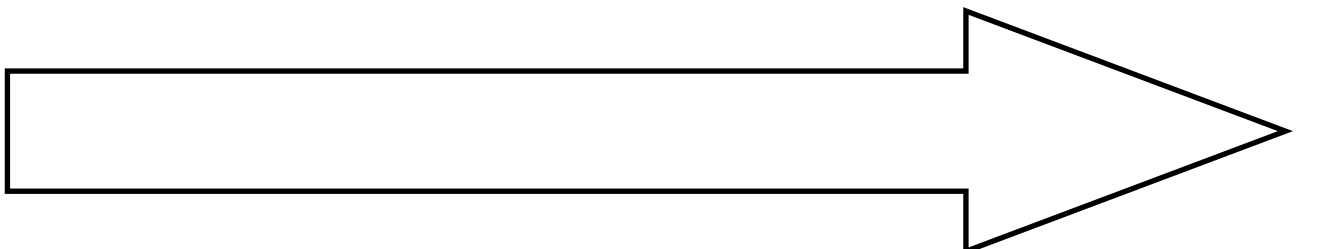
<h3>Realism</h3> <p>Widely thought to signify the beginning of modern art, Realism was an art movement that discarded the additional elements that had surrounded previous movements. The Realist Art movement created artworks that were as realistic as possible, as artists attempted to convey their subject matter in a honest, including when life unpleasant.</p>  <p>1840-1870</p>	<h3>Pre-Raphaelite</h3> <p>The intricate conventions of classical art, combined with the social unrest that was arising as a result of large-scale industrialization set the scene in the mid-19th century for a rebellious group of young artists to express their discontent through an art movement they termed the Pre-Raphaelite Brotherhood. It challenged the values of classical Victorian art by reviving the methods and ideals of Renaissance and Medieval art.</p>  <p>1848-1854</p>	<h3>Impressionism</h3> <p>The Impressionist era is one of the most significant of the 19th century. Impressionism saw a revolution in the style, technique, and location of painting. The moving out of the traditional painting playground, Impressionist painters like Claude Monet, Mary Cassatt, and Edgar Degas tried to capture the randomness of the world around them. The Impressionist style has become a fashion colour, and a sense of impermanence.</p>  <p>1874-1900</p>	<h3>Fauvism</h3> <p>Fauve artists used pure, brilliant colour, aggressively applied straight from the paint tubes to create a sense of an explosion on the canvas. The Fauvists departed directly from nature, as the Impressionists had before them, but Fauvist works were invested with a strong expressive reaction to the subjects portrayed.</p>  <p>1900-1908</p>	<h3>Expressionism</h3> <p>Expressionism existed as a period within art that abandoned realistic and accurate representations of scenes and subjects in an attempt to capture the subjective perspective of the artists. Seen as a modernist movement, Expressionist Art developed within Germany prior to World War One before spreading out across the world.</p>  <p>1905-1920</p>	<h3>Art Nouveau</h3> <p>The Art Nouveau movement explored a decorative form that thrived in the United States and Europe from around 1890. The Art Nouveau style, which was popularly applied in interior design, architecture, jewelry and glass designs, advertising, and graphics, is distinguished by the employment of long, serpentine, natural forms.</p>  <p>1895-1915</p>
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<h3>Cubism</h3> <p>Cubism is an art movement that emerged out of a collaboration between Pablo Picasso and Georges Braque in France at the turn of the 20th century. Building on the geometric abstraction of the Fauvist movement, Cubism broke many of the rules of traditional western art styles.</p>  <p>1907-1914</p>	<h3>Futurism &amp; Vorticism</h3> <p>Futurism was an Italian movement, while Vorticism was a British response. There are similarities between the 2 movements such as the use of geometric shapes, bold colours but Vorticism didn't embrace the industrial advances that Futurism did.</p>  <p>1909-1914</p>	<h3>Dadaism</h3> <p>Dadaism is one of the most unconventional and bizarre art and cultural movements of the 20th century. Inspired by the European social climate following the First World War, Dadaism rejected wartime politics, bourgeois culture, and capitalist economic system. Using non-traditional materials, nonsensical content, satire, and the fantastic.</p>  <p>1912-1928</p>	<h3>Bauhaus</h3> <p>Bauhaus art is associated with a specific institution. The Bauhaus was undoubtedly the most significant progressive school of art in the 20th century and was responsible for the development of many prominent Bauhaus artists. It closed under extreme pressure from the Nazi regime in 1933.</p>  <p>1920-1925</p>	<h3>Surrealism</h3> <p>In the wake of World War One, Surrealism entered into the art world like a storm, wreaking havoc on any preconceived ideas the people of Paris. Drawing upon theories in psychoanalysis, this revolutionary art movement reached deep into the psyche, by provoking intense intellectual and emotional inquiry in this way, it changed the face of modern art.</p>  <p>1924-1945</p>	<h3>Abstract Expressionism</h3> <p>It was said to be the first explicitly American movement in existence, as it achieved worldwide prominence and replaced Paris as the focus of the Western art world. Abstract Expressionism made use of different styles and techniques that were often unconventional and unrealistic in order to emphasize the freedom that artists had when conveying their attitudes and emotions.</p>  <p>1945-1960</p>
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<h3>Pop Art</h3> <p>In the United States and the United Kingdom, a new art movement, pop art, began to grow in popularity. This new art movement took inspiration from the otherworldly, consumerist, slightly kitschy, and mass-produced parts of popular culture. Artists drew attention to the growing consumerism in the markets and our art consumption.</p>  <p>1956-1969</p>	<h3>Minimalism</h3> <p>Minimalism is an extreme form of abstract art developed in the USA in the 1960s and typified by artworks composed of simple geometric shapes based on the square and the rectangle.</p>  <p>1960-1975</p>	<h3>Op Art</h3> <p>Op art was a major development of painting in the 1960s that used geometric forms to create optical effects.</p>  <p>1965-1970</p>	<h3>Photorealism</h3> <p>Photorealism is a painting style that emerged in Europe and the USA in the late 1960s, characterized by its painstaking detail and precision.</p>  <p>1960-Present</p>	<h3>Neo Expressionism</h3> <p>Neo-expressionism acted as a major revival of painting in an expressionist manner in the 1980s and it occurred internationally.</p>  <p>1980-1990</p>	<h3>Graffiti Art</h3> <p>Graffiti art as a term refers to images or text painted usually onto buildings, typically using spray paint.</p>  <p>1967-present</p>
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# Diversity Artist Timeline

LGBT+ Artists

Artists from around the world

Artists with disabilities



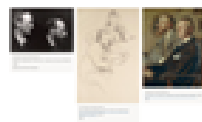
**J.M.W. Turner - English Romantic painter**  
 Turner was a pioneer in the use of color and light in his paintings. He was also a social reformer and a supporter of the abolition of slavery.

1853-1890



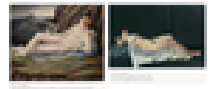
**Sigmund Freud - Austrian neurologist**  
 Freud was a pioneer in the field of psychoanalysis. He was also a social reformer and a supporter of the abolition of slavery.

1864



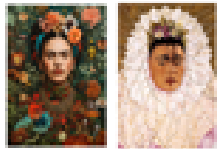
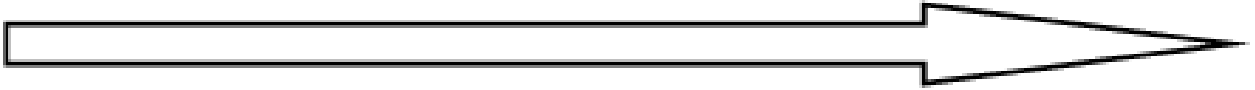
**Salvador Dalí - Spanish Surrealist painter**  
 Dalí was a pioneer in the use of perspective and light in his paintings. He was also a social reformer and a supporter of the abolition of slavery.

1882-1931



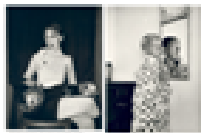
**Salvador Dalí - Spanish Surrealist painter**  
 Dalí was a pioneer in the use of perspective and light in his paintings. He was also a social reformer and a supporter of the abolition of slavery.

1893-1932



**Frida Kahlo - Mexican painter**  
 Kahlo was a pioneer in the use of color and light in her paintings. She was also a social reformer and a supporter of the abolition of slavery.

1907-1954



**Claude Lorraine - French painter**  
 Lorraine was a pioneer in the use of color and light in his paintings. He was also a social reformer and a supporter of the abolition of slavery.

1909-1954



**Robert Rauschenberg - American painter**  
 Rauschenberg was a pioneer in the use of color and light in his paintings. He was also a social reformer and a supporter of the abolition of slavery.

1912-2006



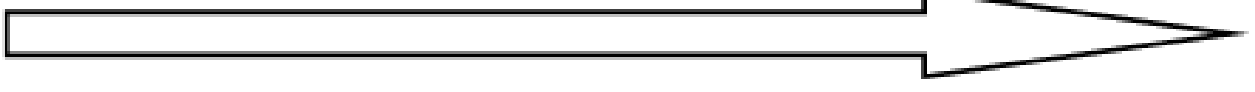
**Leonardo da Vinci - Italian Renaissance polymath**  
 da Vinci was a pioneer in the use of color and light in his paintings. He was also a social reformer and a supporter of the abolition of slavery.

1921-2007



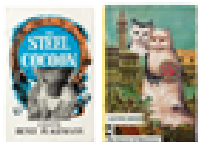
**Yayoi Kusama - Japanese artist**  
 Kusama was a pioneer in the use of color and light in her paintings. She was also a social reformer and a supporter of the abolition of slavery.

1929-present



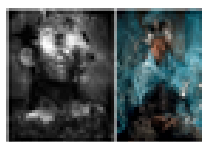
**Paul Gauguin - French Post-Impressionist painter**  
 Gauguin was a pioneer in the use of color and light in his paintings. He was also a social reformer and a supporter of the abolition of slavery.

1940-2021



**John Green and David Levithan - American authors**  
 Green and Levithan were pioneers in the use of color and light in their books. They were also social reformers and supporters of the abolition of slavery.

1951-1966



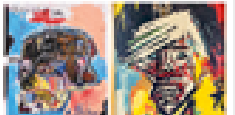
**Yukio Kikuchi - Japanese artist**  
 Kikuchi was a pioneer in the use of color and light in his paintings. He was also a social reformer and a supporter of the abolition of slavery.

1953-present



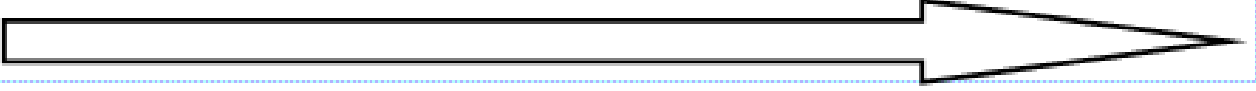
**Anselmo Bucci - Italian artist**  
 Bucci was a pioneer in the use of color and light in his sculptures. He was also a social reformer and a supporter of the abolition of slavery.

1957-present

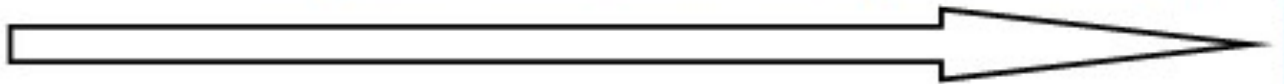


**Jean-Michel Basquiat - American neo-expressionist painter**  
 Basquiat was a pioneer in the use of color and light in his paintings. He was also a social reformer and a supporter of the abolition of slavery.

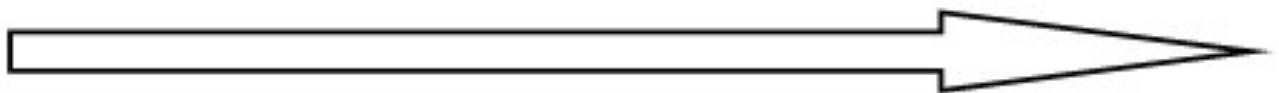
1960-1988



 <p><b>Hans Bellmer - German</b></p> <p>1962-present</p>	 <p><b>Shiraz Durrani - Indian</b></p> <p>1963-present</p>	 <p><b>Robert Rauschenberg - American</b></p> <p>1967-Present</p>	 <p><b>Frida Kahlo - Mexican</b></p> <p>1968-present</p>	 <p><b>Kara Walker - African American</b></p> <p>1969 - Present</p>
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 <p><b>Robert Rauschenberg - American</b></p> <p>1970-present</p>	 <p><b>Shiraz Durrani - Indian</b></p> <p>1973-present</p>	 <p><b>Robert Rauschenberg - American</b></p> <p>1974-present</p>	 <p><b>Shiraz Durrani - Indian</b></p> <p>1980 - Present</p>	 <p><b>Robert Rauschenberg - American</b></p> <p>1985-present</p>
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**Disabled Artists**



**LGBT+ Artists**



**Cultural Artists**



**Art  
DEPARTMENT**

# **KNOWLEDGE & VOCABULARY ORGANISER**

## **Purpose**

Further refine and understand the essential skills for Graphics. To understand and present a personal response to a brief. To record in a variety of ways including using a DSLR. To use multidisciplinary skills and resources to explore and refine ideas. To develop skills in composition and editing. To understand how to look at the work of others and allow their work to inform your own. To be able to produce a personal and meaningful final response (s).

## **Key Knowledge**

- **The history of graphic design and how this fits the Art timeline.**
- **What is Graphics Communication? (See Key Vocabulary.)**
- **How to use Photoshop and Photopea.**
- **Create a website using Google Sites.**
- **How to convey meaning through design.**
- **How to use typography in a design context.**
- **How to use drawing in the context of Graphic Design.**
- **How to use a variety of media to convey ideas and meaning.**
- **How to use digital technology,**
- **How to present your work.**

## **Skills you will learn through:**

Using Google Sites \* Photography \* Photoshop \* Using Google Drive \* Digital manipulation\* Annotation \* Organisation \* Presentation \* Satisfy the AOs \* Drawing \* Painting \* Printing \* Mixed Media \* Collage.

## **Further information**

**Recommended reading:** Girl with a Pearl Earring by Tracy Chevalier \* Ways of Seeing by John Berger \* The Story of Art by E H Gombrich

**Websites:** <https://www.tate.org.uk> \* <https://www.nationalgallery.org.uk> \* <https://artsandculture.google.com>

## Key Vocabulary

**Graphics** - are visual images or designs on some surface, such as a wall, canvas, screen, paper, or stone, to inform, illustrate, or entertain.

**Design** - a concept of either an object, a process, or a system that is specific and, in most cases, detailed. Design refers to something that is or has been intentionally created by a thinking agent.

**Composition** - The arrangement of the parts of a work of art.

**Balance** - the placement of elements on the page so that the text and graphic elements are evenly distributed.

**Proximity** –the way in which design elements are grouped or spaced on a page

**Alignment** - the position of text or graphics, whether left, right, centred or full justified.

**Repetition** -repeating elements throughout a design.

**Contrast** -achieved by including elements within the design that look measurably different from one another. A designer may use colour, shape, texture, size or typeface to create contrast.

**White space** - sometimes called negative space—is the part of the design that is unmarked by imagery or text.

**Hierarchy** - the organization of elements by level of importance.

**Monochromatic** –a colour palette that uses one single colour.

**Triadic** -three colours evenly spaced on the colour wheel.

**Opacity** - synonymous with non-transparency. The more transparent an image, the lower its opacity.

**Brief**- a set of instructions given to a person about a job or task.

**Font** -a particular size, weight and style of a typeface.

**Typography** - the art of arranging letters and text in a way that makes the copy legible, clear, and visually appealing to the reader.

## Literacy in Graphics

In photography you are expected to use good literacy skills. This includes spelling, grammar, punctuation, use of capital letters, organisation and presentation.

### **Specifically, you are expected to:**

Use capital letters for artist's names, at the start of a sentence and where appropriate.

Spell art and design specific terminology correctly.

Organise your written work into paragraphs using correct punctuation.

**Check spelling, punctuation and grammar.**

## Literacy Marking Codes

// - New paragraph needed.

Sp - Check your spelling.

P – Check your punctuation.

C – Check your use of capital letters.

Gr – There is a grammatical error here.

^ - There is a word or phrase missing here.

? – This does not make sense.

Pr – Improve the presentation of your work.

MD – More detail is required.

## Annotation

Annotation means **writing key information alongside your work**. It can help to record your thoughts, keep your development on track and let others know what you have done and why.

- Annotate new techniques.
- Annotate work that goes well.
- Annotate work that has gone wrong but that you have learnt from.
- Annotate final designs
- Use art and graphics terminology and key words.
- Annotate artist/designer links.

## Presentation

**You can present your writing in different ways;**

- In text boxes under the image or design.
- Lists of key words.
- Brainstorms, (presented using an online wordart generator.)
- Type written sentences in a general textbox under a set of images or design ideas.
- Write notes when you do something new alongside workflow.
- Annotate selection galleries from each photoshoot.

## Key elements of graphics annotation

### Rules for writing about your own work:

- Be **reflective** and **personal**.
- Discuss why you think this work is **successful/unsuccessful**. How could you improve it?
- Do you **like it**? Why do you like it?
- Say something the viewer doesn't **know**, (by looking at it).
- Use specialist art and design terminology.
- **Discuss** any successes or difficulties that you had using the technique or materials.
- Where relevant, **refer back** to the work of an artist/designer that has informed your work.
- If relevant, discuss what you are going to do **next**.
- **Check** spelling, punctuation and grammar.

### Context

- Explain the context of this piece of work.
- Was it influenced by an artist/designer, a theme, a brief, or something you have seen/places you have visited?
- Why did you make it?
- What was your purpose
- What techniques were you exploring?

### Form

- Describe the composition of the piece of work, discuss the placing of elements within the frame.
- Describe the weight/balance of the work.
- Consider how you have used the formal elements such as Line, Tone, Colour, Texture.

## **Content**

- What is the subject matter of your piece of work?
- What relevance does the subject matter have to previous work or developing ideas?
- How does the subject matter link with your developing theme?
- How does the subject matter link to the work of other artists/designers you may have studied?

## **Mood**

- What mood is portrayed in your piece of work?
- Why is this particular mood evident?
- What colours, texture, subject matter/lighting etc., might have contributed to the mood?
- Does this have any links to the artists/designers studied?
- How does this compare to your developing theme?

## **Process**

- What techniques have you used in your work?
- What skills have you developed?
- How well have you used the media?
- Do you think you have improved your skills in this piece of work? Explain why. You could compare the work to previous, less successful pieces.

## How to write about the work of others.

Analysis means looking closely at a work of art at such things as line, shape, colour, texture and composition. These give the artwork its meaning.

Use the following to help you. Choose at last one question from each section.

### **FORM (This means looking at the formal elements of an artwork)**

- What sort of colours does the artist use?
- How is colour organised?
- Do the colours go with anything?
- What type of shapes are in the work?
- How has shape been organised?
- Is there any surface textures? What textures are in the work?

### **CONTEXT (How the work relates to a particular time, place or culture)**

- What do you know about the artist?
- Where are they from? Does that link to the work they produce?
- Is the work old fashioned or modern? How can you tell?
- Does the work show anything of the artists culture?

### **CONTENT (This refers to the subject and what is in the piece)**

- What is the work? •What is in it?
- Is it a portrait? Landscape?
- Is it Realistic or Abstract?
- Can you find out some of the titles of work?
- Have any parts of the image been distorted?
- Describe the image in 3 key words..
- Does the work show any messages or change the way you think?
- How does the work link to the theme?

## **PROCESS (Studying how the work was made and the techniques used)**

- Describe how you think the work was made?
- Explain each step you think the artist took.
- What techniques were used?
- What art materials were used?
- What evidence is there that this work was made the way you have explained?

## **INTENTION (The meaning and reason you are looking at the artist)**

- How does this work link to your own work?
- What ideas do you get from exploring this work?
- Does it change the way you feel about your own work?

## **MOOD (Looking at how the artist a certain atmosphere or feeling)**

Do the colours in the image change your mood?

Do the images in the work transport you to a different place? Where and how?

How does the work make you feel?

Do you connect with what you see in the image? Have you been somewhere similar or seen something similar?

## **Adaptive writing framework:**

### **CONTENT (This refers to the subject and what is in the piece)**

- What is in the artwork?

What I can see in the work is..

- Is it Realistic or Abstract?

I believe that..

- Does the work show any messages or have any meaning?

What I understand of the work is..

### **INTENTION (The meaning and reason you are looking at the artist)**

- How does this work link to your own work?

Looking at this work links to my theme because..

- What ideas do you get from exploring this work?

To make my work more personal I would..

### **MOOD (How the artist a certain atmosphere or feeling)**

Do the colours in the image change your mood?

I feel that..

How does the work make you feel?

This style of work makes me feel..

Do you connect with what you see in the image?

The work reminds me of..

### **PROCESS (Studying how the work was made and the techniques used)**

- Describe how you think the work was made?

I know that the work was made by..

- What evidence is there that this work was made the way you have explained?

I believe the work was made this way because..

# Further subject specific key words

## Line

Thick  
Thin  
Bold  
Flowing  
Undulating  
Wavy  
Broken  
Uneven  
Horizontal  
Vertical  
Interrupted  
Faint  
Aggressive  
Cross hatch  
Tentative  
Continuous  
Repeated  
Patterned  
Soft  
Hesitant  
Confident

## Tone

Deep  
Graduated  
Intense  
Heavy  
Rich  
Strong  
Pale  
Bleached  
Light  
Dark  
Faded  
Varied  
Contrasting  
Harsh  
Sombre  
Medium  
Tint  
Shade  
Uniform  
Smooth  
Plain

## Form/ Composition

Geometric  
Organised  
Rounded  
Curved  
Symmetrical  
Asymmetrical  
Balanced  
Classical  
Focal Point  
Foreground  
Background  
Middle ground  
Irregular  
Heavy  
Solid  
Overlapping  
Central  
Flat  
Positive/  
Negative  
Fibonacci  
Golden Mean

## Colour/ Texture

Bright  
Dull  
Vivid  
Strong  
Dramatic  
Vibrant  
Brilliant  
Intense  
Monochrome  
Primary  
Secondary  
Muted  
Subtle  
Dull  
Watery  
Delicate  
Smooth  
Grainy  
Gritty  
Course  
Rough

## Mood

Happy  
Uplifting  
Positive  
Moody  
Gloomy  
Miserable  
Intimate  
Soothing  
Calm  
Peaceful  
Intense  
Restful  
Gentle  
Sinister  
Mysterious  
Oppressive  
Menacing  
Ominous  
Threatening  
Dark  
Sad

# AQA A Level Assessment Criteria

Name \_\_\_\_\_

MEP \_\_\_\_\_

Predicted \_\_\_\_\_

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
<b>Marks</b>	<b>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding</b>	<b>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops</b>	<b>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress</b>	<b>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements</b>
24 Convincingly	An exceptional ability to develop ideas through sustained investigations informed by contextual and other sources.	An exceptional ability to explore and select appropriate resources, media, material, techniques and processes. Reviews and refines ideas in a confident and purposeful manner as work develops.	An exceptional ability to record ideas, observations and insights relevant to intentions. Demonstrates an exceptional ability to reflect critically on work and progress.	An exceptional ability to present a personal and meaningful response. Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Exceptionally clear, coherent and accurate use of language.
23 Clearly	Demonstrates exceptional analytical and critical understanding.			
22 Adequately	Demonstrates fluent use of appropriate specialist vocabulary.			
21 Just				
20 Convincingly	A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources.	A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops.	A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress.	A confident and highly developed ability to present a personal and meaningful response. Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Clear, coherent and accurate use of language.
19 Clearly				
18 Adequately	Demonstrates confident and highly developed analytical and critical understanding.			
17 Just	Demonstrates assured use of appropriate specialist vocabulary.			
16 Convincingly	A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.	A consistent ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with increasing confidence as work develops.	A consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a consistent ability to reflect critically on work and progress.	A consistent ability to present a personal and meaningful response. Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Generally clear, coherent and accurate use of language.
15 Clearly				
14 Adequately	Demonstrates consistent analytical and critical understanding.			
13 Just	Demonstrates consistent use of appropriate specialist vocabulary.			

12 Convincingly	A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding. Demonstrates reasonably consistent use of appropriate specialist vocabulary.	A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with a degree of success as work develops.	A reasonably consistent ability to record ideas, observations relevant to intentions. Demonstrates a reasonably consistent ability to reflect critically on work and progress.	A reasonably consistent ability to present a personal and meaningful response. Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Basic clarity, coherence and accuracy in using language.
11 Clearly				
10 Adequately				
9 Just				
8 Convincingly	Some ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates some analytical and critical understanding. Demonstrates limited use of appropriate specialist vocabulary.	Some ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with limited success as work develops.	Some ability to record ideas, observations and insights relevant to intentions. Demonstrates some ability to reflect critically on work and progress.	Some ability to present a personal and meaningful response which is uneven. Demonstrates some ability to successfully realise intentions and, where appropriate, makes connection between visual, written and other elements. Limited clarity, coherence and accuracy in using language.
7 Clearly				
6 Adequately				
5 Just				
4 Convincingly	Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates minimal analytical and critical understanding. Demonstrates little or no use of appropriate specialist vocabulary.	Minimal ability to explore and select appropriate resources, media, materials, techniques and process. Minimal evidence of reviewing and refining ideas as work develops.	Minimal ability to record ideas, observations and insights relevant to intentions. Demonstrates minimal ability to reflect critically on work and progress.	Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding. Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual, written and other elements. Unclear and often inaccurate language is used.
3 Clearly				
2 Adequately				
1 Just				
0 No work				